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prevailing among the German military, of speaking through the nose, and the experience of Kempelen regarding the favorite pronunciation of *r* in Paris. He seems to lose sight of the fact that such arbitrary proceedings (in so far as they *are* arbitrary, and do not rest, on the one hand, on physical grounds, and, on the other hand, on an unconscious imitation of the pronunciation of one's fellows) have no more to do with the natural life and growth of language than an edict of government which (if we can imagine it) should forbid the utterance of the vowel *a* within a given community.

There is little else to record in the way of addition or improvement. Rather interesting is the opinion, expressed in a sentence at the end of the chapter on the agglutination theory, that if the attempt (to analyze I. E. inflectional forms) is ever to be more successful than at present, "so wird das jedenfalls nur mit reichlicher Benutzung der ausserindogermanischen Sprachwelt möglich sein." In the chapter on the Separation of the Races, the views of Johannes Schmidt are presented somewhat more in detail, especially in their relation to those of Leskien. To the whole a brief conclusion is appended, which is summed up in the remark, already uttered in the preface to the English translation, "Die Sprachwissenschaft ist aus der philosophischen in die historische Periode eingetreten."

E. CHANNING.

De Theatro Attico saeculi ante Christum quinti. Dissertatio philologa.
JULIUS HÖPKEN. Bonnae, 1884.

Philologie. Ueber das griechische und römische Theater, von Dr. J. HÖPKEN.

These two, the former a graduating thesis, the latter a more popular restatement of the same, may be noticed together. The points which Dr. Höpken desires to establish are, as it will be seen, decidedly revolutionary. To any one who has been a pleased and confiding spectator at recent representations of Greek plays—as, for example, the excellent and justly praised production of the *Œdipus Tyrannus*, at Cassel, in 1879, or the more elaborate representation of the same play at Harvard in 1881—it will be perhaps somewhat startling to be told that learned professors have been in error, not in details simply, but in regard to the most important relations between chorus and actors. Yet, improbable as it may be that the true explanation should so long have been delayed, one must be only too glad of any additional light upon difficulties and contradictions in the account of the construction of the theatre heretofore accepted.

Dr. Höpken claims that the Attic theatre of the 5th century B. C. differed from the Roman theatres and others of a later date more than the plans in the books indicate.

As is well known, the *cavea* or *θέατρον* proper (see fig. RRR) was curtailed in the Roman theatre to a semicircle; the front of the *proscenium* (in the extended sense) was the whole diameter of this circle, and consequently this space was sufficiently large for a stage when a chorus was no longer to be provided for. In the 5th century theatre, on the other hand, the whole

orchestra, he maintains, was the stage, and the proscenium or traditional stage was purely subsidiary, a mere vestibule to the larger adjoining (and temporary) stage on the same level; this stage must have filled the greater part of the orchestra; an open place, the Konistra (see fig. 1, O), was, however, left between this elevated platform and the lowest circle of seats; this latter was to serve for the convenience of spectators in gaining or leaving their seats; this Konistra, moreover, was gained by two passages (fig. 1, A'A') at either side of the proscenium, leading into the open air, and very commonly, though falsely, called the Parodoi. The Thymele (T) he puts, not in the centre of the orchestra, but at the middle of the circle furthest from the proscenium; finally, the "proscenium steps," so called, leading down from the proscenium (II'I') to a lower level, were an invention, or rather a misconception, on the part of Pollux, of the word 'proscenium.'

Our notions of the Greek theatre are drawn chiefly from the grammarian Pollux (of the 2d century A. D.); from the treatise on architecture by Vitruvius (under Augustus), and from the remains of Roman and Greek theatres which have been preserved. Scattered information may, however, be obtained from the scholiasts and some other sources. By a careful comparison of these, Dr. Höpken has been able to show a confusion of terminology on the part of Pollux and Vitruvius, certainly sufficient to warrant a re-examination of views heretofore taken for granted. So persuaded has he become of the error of ruling notions that he declares (Dissert. p. 15) "in scaena vel proscaenio, una exceptione (*i. e.* the Roman) *admissa, actum esse nego.*"

A brief sketch of his argument is here given. Thespis elevated his actor on a table in the midst of the chorus. Around this chorus the spectators ranged themselves in a circle. The purpose of this table, or thymele, was that the actor might readily be seen. From the dialogue between this actor and the chorus arose the drama. Probably about this time a background was introduced; this cut off a small segment of the circle and would thus break the ring of spectators. Aeschylus next wishes to introduce the actor to greater liberty of action. He is to move about freely, nor is he to be hindered by the inconvenience of ascending and descending the thymele; hence the thymele, Dr. Höpken claims, is reduced to a level with the surrounding orchestra and the actor moves freely about this enlarged stage. But how shall he be distinguished from and above the chorus? Evidently this is the natural explanation of the invention of the cothurnus and other devices for increasing the height of the actors.¹ In this connection it is shown that thymele (may) = logeion, and the logeion was called *ὀκρίβας*; but from various authorities we learn that *ὀκρίβας* was another name for the cothurnus. In other words, when the office of the thymele was usurped by the cothurnus, there arose a not unnatural confusion of names. Here may also be noticed the confusion of the whole series of terms, scaena, proscenium, thymele, logeion; to a disentangle-

¹ Donaldson ('Theatre of the Greeks,' p. 285) denies positively that the adoption of the Cothurnus was "primarily occasioned by the necessity of giving the actor a more elevated stature," but the scholiast to Lucian (Jup. Trag.), whom D. himself cites in another place, uses the expression: *ἐμβάτας μὲν τὰ ξύλα ἃ βάλλουσιν ὑπὸ τοὺς πόδας οἱ τραγῳδοί, ἵνα φανῶσι μακρότεροι.*

ment of these, all used as interchangeable, at one time or another, the latter part of the dissertation is devoted.

Certain passages cited by Dr. Höpken, *e. g.* the sprinkling of the barley among the spectators (Ar. Pax 962 sqq.), or the appeal of Dionysus (Ran. V 293 sqq.) to the priest (of Dionysus seated in the front row of seats)—seem to show that the actors must then have been near the spectators and therefore in the orchestra. Some obvious difficulties about this passage, however, are not entirely cleared up by this new arrangement.

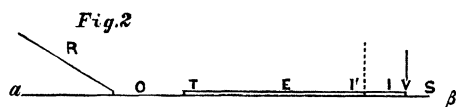
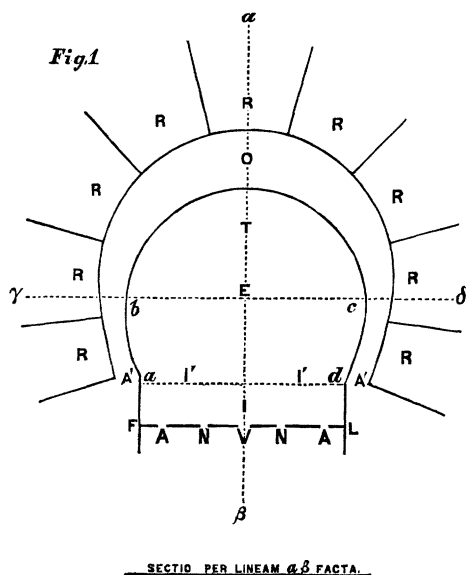
A staging was built out from the permanent structure of the proscenium for every series of dramatic representations. That this staging was temporary is assumed, in part, from the decorations on the front of the proscenium wall, *i. e.* the Hyposcenium which Höpken locates "unter dem Proscenium." The chief argument against this view is the allusion in Pollux to the "proscenium stairs," by which we are to understand that the actors descended into the orchestra from time to time. An elaborate citation and comparison of passages is here given to prove that this allusion rests upon a misconception of the use of the word 'proscenium'; προσκήνιον has several meanings: 1. the ordinary one; 2. one of the stage fixtures; 3. a veil. Here it is probably used in the second sense, and probably also from it, by means of these "proscenium stairs," Trygaeus (Ar. Pax v. 174) descends after being deserted by his beetle. Athenaeus (περὶ Μηχανημάτων, p. 29, ed. Wescher) says: κατεσκεύασαν δέ τινες ἐν πολιορκία κλίμακων γένη παραπλήσια τοῖς τιθεμένοις ἐν τοῖς θεάτροις πρὸς τὰ παρασκήνια τοῖς ὑποκριταῖς; these *moveable* steps, it is claimed, would not have been placed at the front of the stone proscenium. Moreover, we have the term προσκήνιον specifically included among the list of stage machines (see Dissert. p. 21). Finally, Wieseler's "Theatergebäude und Denkmäler" (Tab. IX 14) preserves a probably ancient representation of this machine; with this is compared the gloss to Verg. Georg. II 380: "proscœnia autem sunt pulpita ante scaenam, in quibus ludicra exercentur." This misunderstanding arose as follows. By the old view, the actors are upon the stage, the chorus *down* in the orchestra; chorus and actors must come into connection from time to time, therefore this set of steps is invented for the purpose.

In the "frons scaenae" (FL, fig. 1) are five doors, the three middle doors and the two parodoi at the extreme right and left. By the latter enter the chorus and, from the left, the gods (when not from above). The so-called parodoi, on a level with, and leading into, the *κονίστρα* are for the use of the spectators. They were frequently confused with the real *πάροδοι*; to distinguish Plutarch speaks of αἱ ἄνω and αἱ κάτω *πάροδοι*.

The logeion or logeum was the scaffolding in the orchestra adjoining the proscenium. After the final disappearance of the chorus from the drama in the 4th century B. C., the scaffolding in the orchestra could be built smaller. And since there was no longer any dancing or singing upon it, the name 'Logeion' (abod, fig. 1) was given to it. To give Höpken's own words (Philologie, p. 7), "Die Bühne (= scaena) war also folgende: Durch die Thüren der Bühnenwand schritten die Schauspieler über den Coulissenraum, das Proscenium, auf das Gerüst der Orchestra, Logeion, auf dem das Stück allen sichtbar, die in dem halbkreisförmigen Theater zuschauten, gespielt wurde."

The figures appended will illustrate the views advanced by Dr. Höpken.

In fig. 1, R—R—R = lowest row of spectators. The dotted line $\gamma\delta$ shows the limitation of the Roman semicircle.



FL = Frons scaenae.

I = Proscenium.

E = Orchestra.

O = Konistra.

$A'A' = \text{Exits } (\pi\nu\lambda\acute{\iota}\varsigma \text{ and } \psi\alpha\lambda\acute{\iota}\varsigma).$

T = Thymele.

V = Middle door.

NN = Side doors.

AA = Paradoi.

In fig. 2, a section made through the dotted line $a\beta$ (fig. 1) is given to show the elevation of orchestra (E) and proscenium (I), and the depression left by the konistra (O) between spectators (R) and the orchestral stage.

FRANCIS G. ALLINSON.

Bibliotheca Scriptorum Graecorum et Romanorum edita curantibus Ioanne Kvičala et Carolo Schenkl. Ciceronis Orationes Selectae. Scholarum in usum edidit HERMANNUS NOHL. Vol. I, Oratio pro Sex. Roscio Amerino. Leipzig, Freytag, 1884.

This little volume of forty pages, forming part of a new series of Latin authors, edited for school use, deserves attention by reason of its cheapness (the price is only about eight cents), the clearness of its print, which is singu-